

*G. J. Watson*

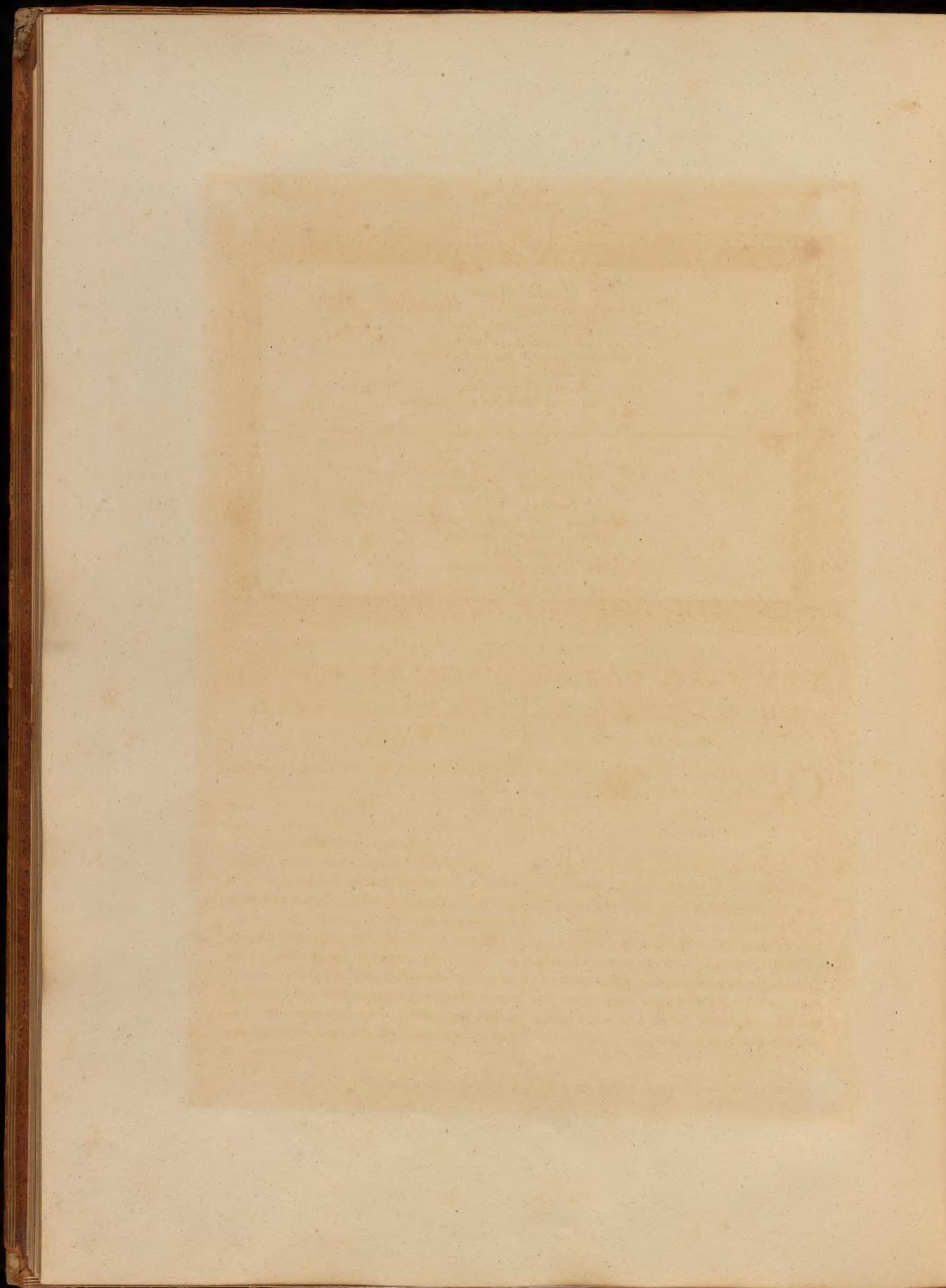
lives in a 2316<sup>th</sup>  
Masaccio only  
" over a m'stis militare ente  
& B. elius ente mercita"

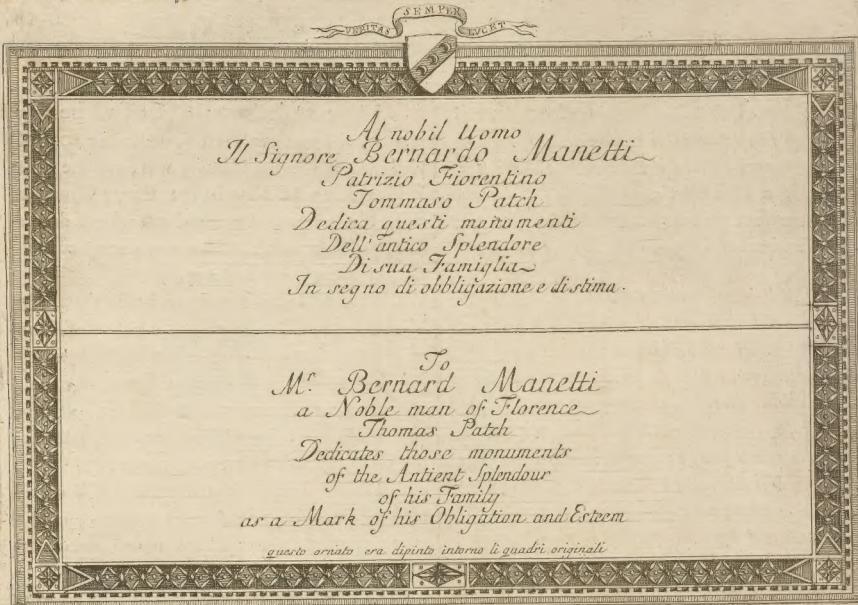
Patch  
Giotto



99  
A

- 279
- PAT.      engravings after the Works of Massaccio, in English and Italian, very finely engraved, russe  
 Bartholomew Patch, 2 volumes, gilt edges.
- "The pictures of Giotto in the Church of the Carmelites, from which these plates are taken, are no more to be seen, excepting in these engravings, as they have been since destroyed by fire at Perugia."
- This valuable collection of engravings after those early Masters is not noticed by Lowndes, and Bryan only mentions Patch as an engraver of twenty-six plates after Massaccio, being ignorant of the other two parts.
- (Thomas) Plates after Pictures of Fra Bartolomeo della Porta in the Church of the Carmelites in Florence, 1773.  
 2 leaves of text (in Italian and English), with dedication to Bern. Manetti above. 12 plates after Giotto.
- And 2  
 Patch (Thomas) Plates after Pictures by Massaccio, Florence, 1770  
 2 leaves of text in Italian and English, with dedication to Sir O. M. Mordaunt, British Ambassador, 26 plates after Massaccio.
- And 2  
 Patch (Thomas) Life and Works of Fra Bartolomeo della Porta, Florence, 1773.  
 Leaf of text in English and Italian, with dedication to Horace Walpole, and 24 plates after Fra Bartolomeo  
 33 plates after Italian pictures, but including about 10 which are duplicates in different states.
- Old russe. A very fine volume containing the works of Patch.
- The most important is the one on Giottos, because these paintings were destroyed by fire and this is our only record of them.
- It is now preserved in the collection of Earl Nelson at Trafalgar House.
14. PATCH T. A Sua Eccellenza Orazio Manni, di S.M. Britannica, alla Corte di Firenze, quod Pittore Massaccio, con alcuni saggi delle pitture sono in Firenze vien dedicata... Firenze, 1771  
 In-folio. Pagine IV (con la biografia di Massaccio in e 26 tavole a piena pagina incise da Patch con altri lo più ritratti) degli affreschi della Cappella Brancimini di Firenze. Due bei quadri incisi in rame, inglese ed in italiano e l'altro contiene l'epigrafe Rilegatura mezza pelle con angoli.  
 Cicognara, 2316 indica erroneamente 24 tavole.
- 1498 PdE





## TOMMASO PATCH THOMAS PATCH AL LETTORE.

### TO THE READER.

**Q**ueste pitture di Giotto nella Chiesa del Carmine non si vedranno mai più fuor che in queste mie Stampe, poichè sono state distrutte dall' incendio del 28. Gennajo dell' anno passato.

E fino la Cappella istessa non vi è più, e vi è piantato un de' quattro sodi che han da reggere la cupola secondo il modello della Chiesa, che si rifabbrica.

Io solamente ne ho salvati pochi pezzi con-cessimi dai padroni che ho potuto sfaccare dal muro. E poichè tutto doveva perire ho voluto conservare la memoria, perchè il tutto insieme considerato può essere di qualche piacere a chi vuol riflettere sul gusto delle diverse età.

I ha-

**T**hose pictures of Giotto in the Church of the Carmelites, are no more to be seen accepting in the following prints, as they have been destroy'd since the fire, which happend the 28.<sup>th</sup> of January last year.

And even the chapel it self is no more, and in its room, built up one of the pears which is to sustain, the cupola of the Church, which is now rebuilding.

I only have saved some pieces with the permission of the owners of the chapel, which I have taken of the wall, and since the whole was to have been destroyd, I was desirous of preserving at least the memory, which may give some pleasure to those, who are willing to reflect on the different stages of painting.

Rap.

Rappresento i luoghi ove le figure eran rimaste col solo contorno di terra rossa sul muro sotto all'intonaco dipinto che era caduto. Così si vede anche a Pisa nel Campo Santo. E daccenno anche con linee punteggiate i pezzi che erano stati posteriormente ridipinti sul disegno antico.

Qui bisogna rammendarsi che alcuni Scrittori Toscani benchè molto posteriori a Giotto, si sono impegnati ad afferire la pittura quasi fosse un arte nuova, ritrovata in Firenze a tempi di questo celebre Artista, che venne a studiare in quella Città, e visu acritto al la Cittadinanza, e vogliono chiamarlo il solo, e primo ristoratore dell'arte.

Onde se accese e forse ancor dura una disputa vana, e vagante, nella quale se mai vi potesse essere conclusione, e pare se ridurrebbe nell'esaminare quanto veramente queste decantate pitture della scuola di Firenze fossero diverse dall' altre di tutti gl' innumerevoli Pittori non Fiorentini di quel tempo.

E pure finora io credo d'essere stato il primo a mostrarne un saggio al pubblico a cui tocca alfine a decidere siccome io il primo immaginai sin dal 1769. di pubblicare i saggi di tutti i celebri Artisti, esortato dal celebre Monsignore Bottari. Vi è ora chi felicemente e seguisce una tale impronta.

Questa pare che sia una dell'ultime opere di Giotto, poichè se è vero come dice il Cinelli che dirigesse il lavoro S. Andrea Corsini allora Frate nel Carmine, ed esecutore testamentario del già morto Vanni Manetti, e che di questo fondatore il Santo Frate fosse stato Confessore; non può esser cominciato prima del 1330. Se pure S. Andrea tornò di Francia sì presto, del che dubitano alcuni Eruditi: e deve Giotto dunque aver dipinto dentro gli ultimi cinque anni della sua vita, non prima, come forse han voluto dire confusamente il Vasari, e il Baldinucci.

I have marked out the places where only remaind the outlines in red, under the coat of plastering where the painting was, and the same is likewise to be seen in the *Campo Santo* at Pisa. I have likewise marked out with a dotted line, the parts which had been modernly repainted, on the original outlines.

Here it is necessary to observe, that some Tuscan Authors tho long since the time of Giotto engaged themselves to assert that the art of Painting revived in Florence at the time of this celebrated Artist, who came to study in that city, and was enroled as a Citizen, and they call him the only and first restorer of the art.

From hence arose and perhaps still continues a dispute both vain and uncertain, in the which if ever their could be drawn a conclusion that perhaps might be done by examining, how far this cryed up school of Florence was different from the infinite number of Painters not Florentines at the same time.

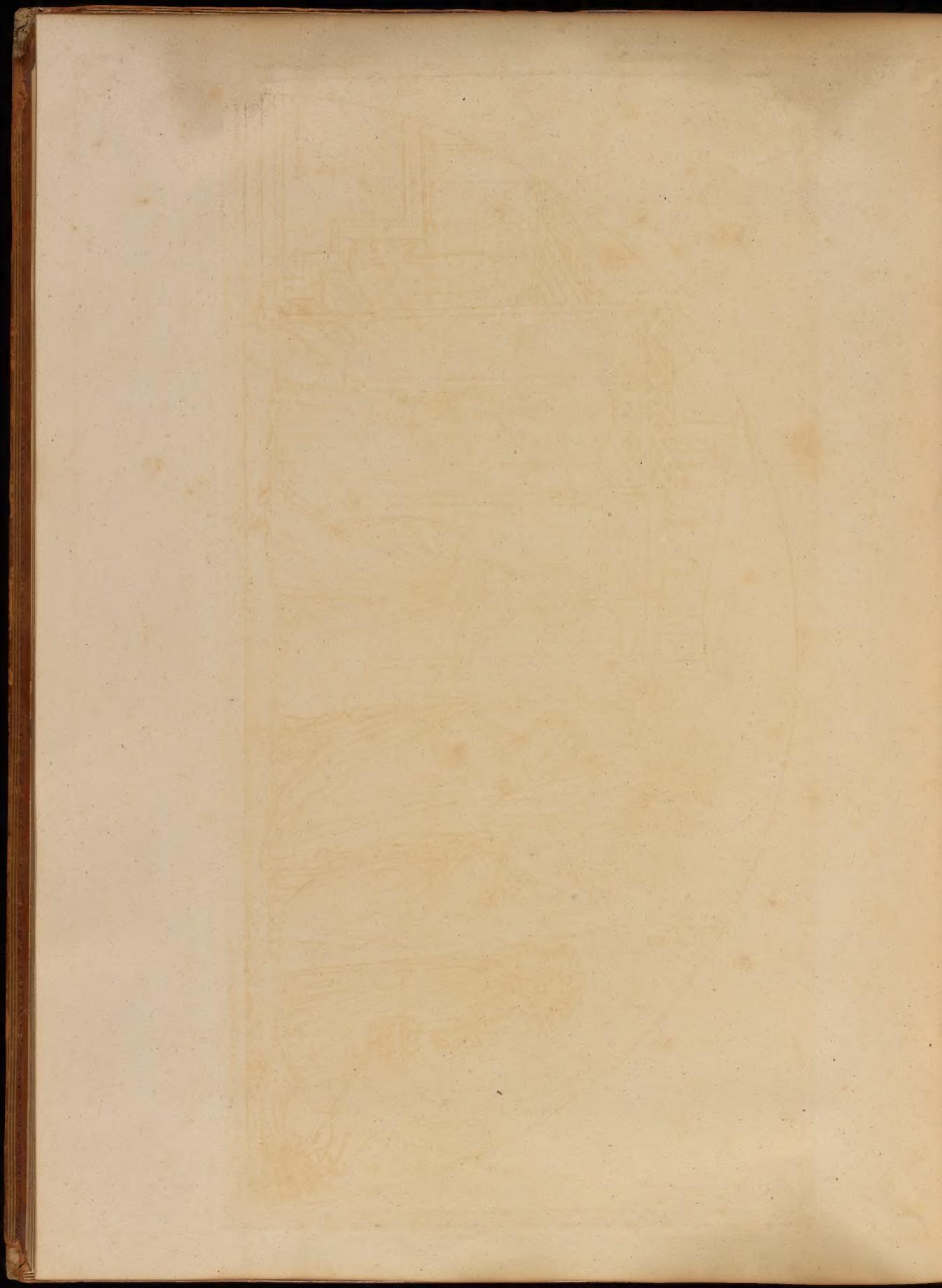
After all I believe I am the first that has ever given any Prints to the publick after this Author, and to whom it belongs to decide, as I likewise was the first in the year 1769. to propose publishing an example after every celebrated Author, in which I was greatly encourage by the celebrated Monsignor Bottari, and there is now who carrys on this work with great success.

This work seems to be one of the authors last if it is true what Cinelli says, that it was done under the directions of S. Andrea Corsini, then a Friar in the Carmelites, that he was left executor, and had been confessor of the Founder of this chapel, Vanni Manetti, it could not be begun before 1330. if S. Andrea return'd so soon from France of which some Authors doubt, therefor this work must have been painted within the last five years of Giotto's life and not before, as Vafari and Baldinucci have mentioned

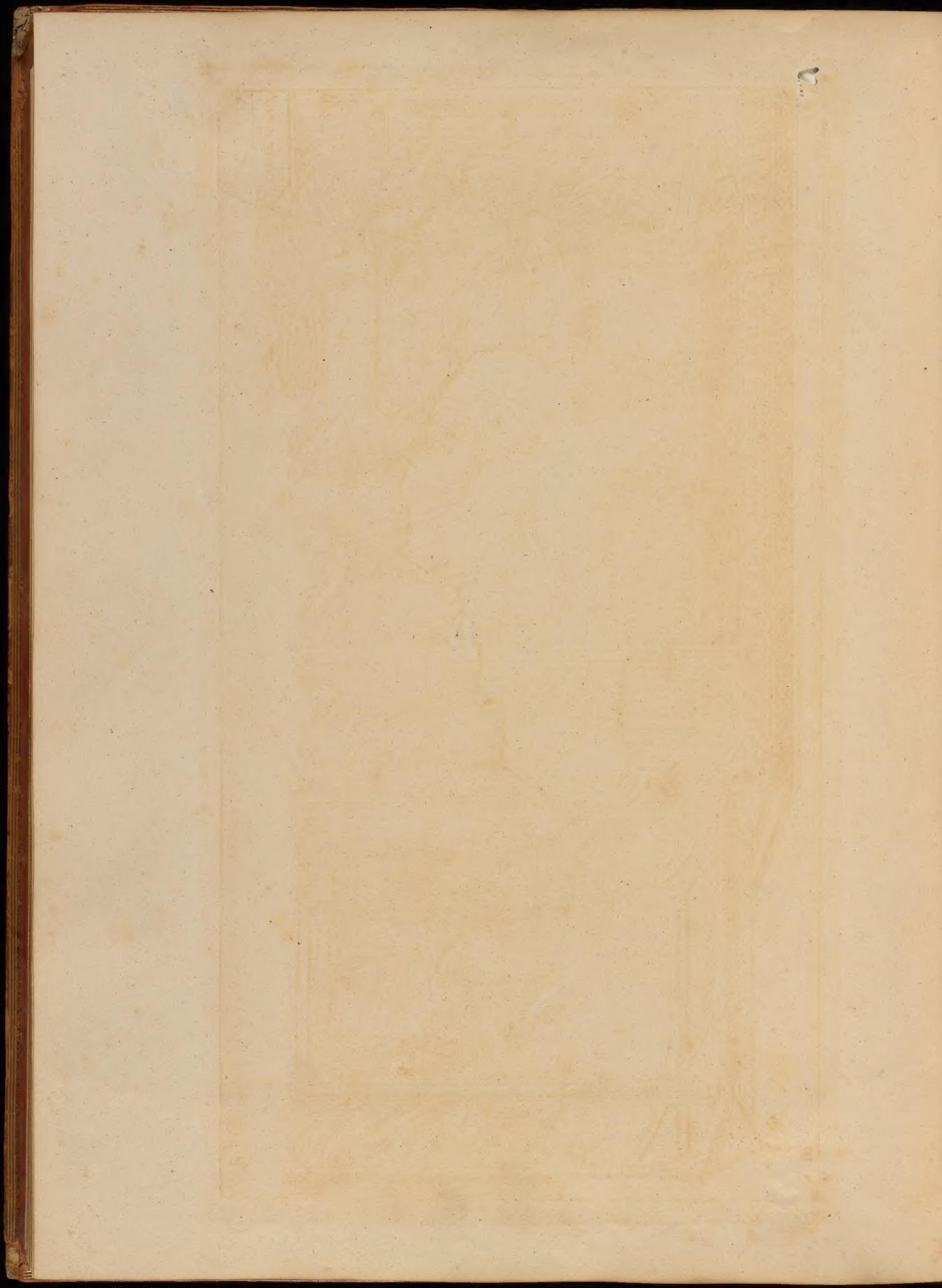


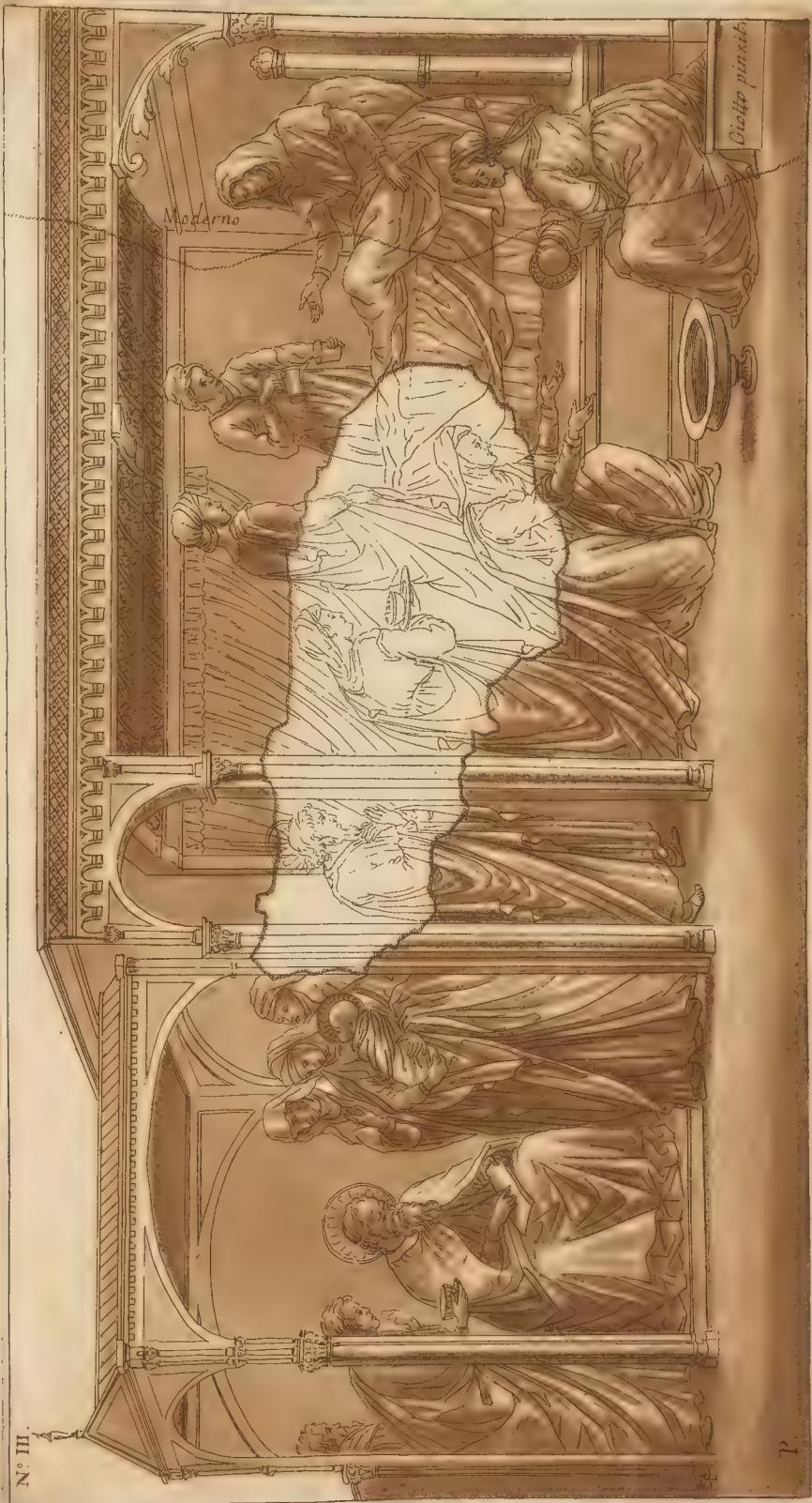
ILLE EGO SUM PER QVEM PICTURA EXTINCTA REVIXIT.  
 CVI QVAM RECTA MANVS, TAM FVIT, ET FACILIS.  
 NATVRA DEERAT, NOSTRÆ QVOD DEFVIT, ARTI.  
 PLVS LICVIT NVLLI PINGERE, NEC MELIUS.  
 MIRARIS TVRRIM EGREGIAM SACRO ERE SONANTEM.  
 HÆC QVOQVE DE MODVLLO CREVIT AD ASTRA MEO.  
 DENIQVE SVM IOTTVS, QVID OPVS FVITILLA REFERRE.  
 HOC NOMEN LONGE CARMINIS INSTAR ERIT.  
 OB. AN. MCCCCXXXVI CIVES POS. B. M. MCCCCLXXX.

Per publico decretu, et per opera, et affetione particolare del Magnifico Lorenzo Vecchio de Medici ammirate le uirtu di tanto huomo, fu posta in Santa Ma  
 ria del Fiore, l'effigie sua scolpita di marmo da Benedetto da Maiano, scul. cc<sup>o</sup> con gli soprascritti versi fatti dal divin huomo M. Angelo Poliziano  
Vgari pag. 133. Tach.



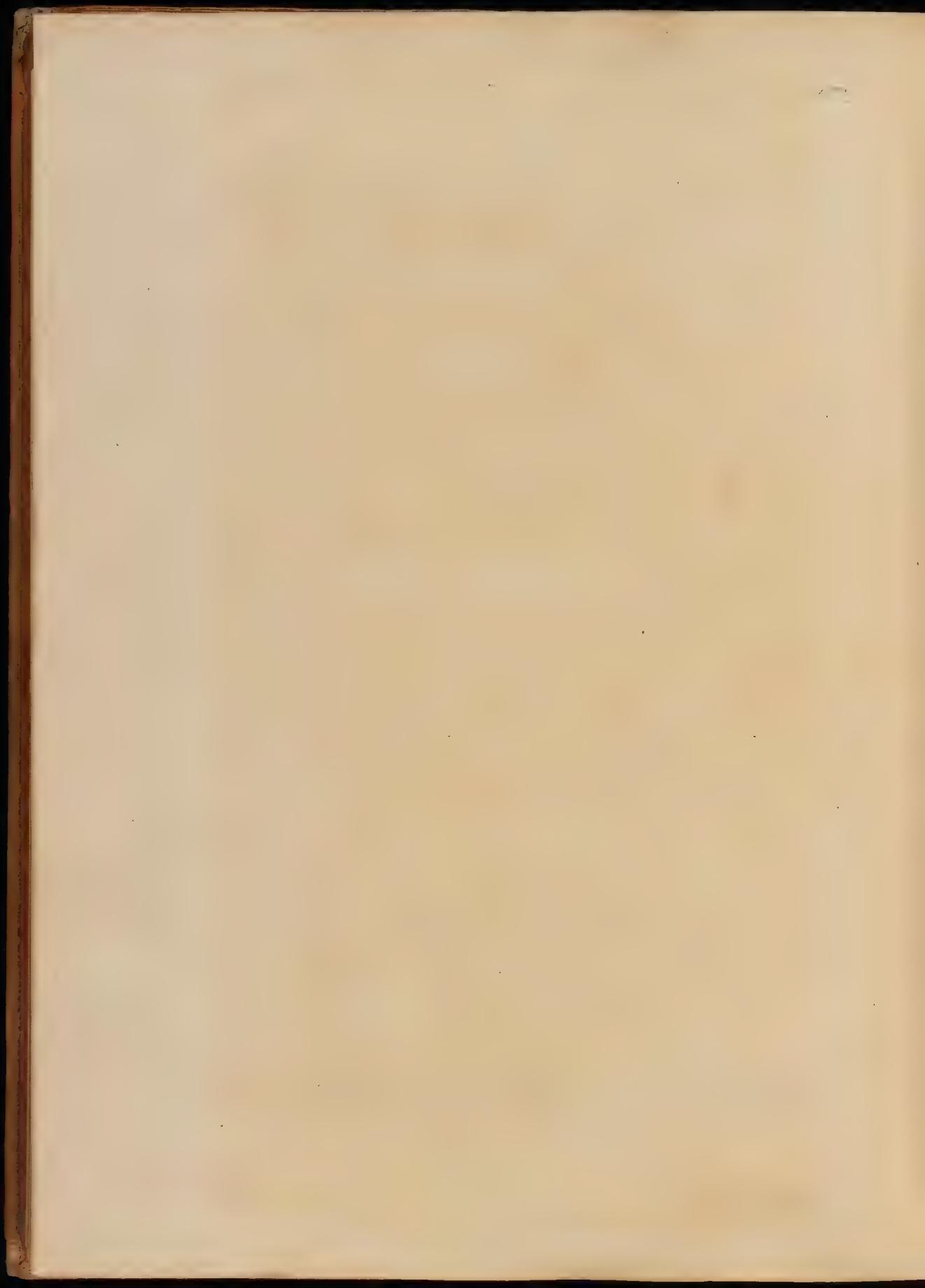




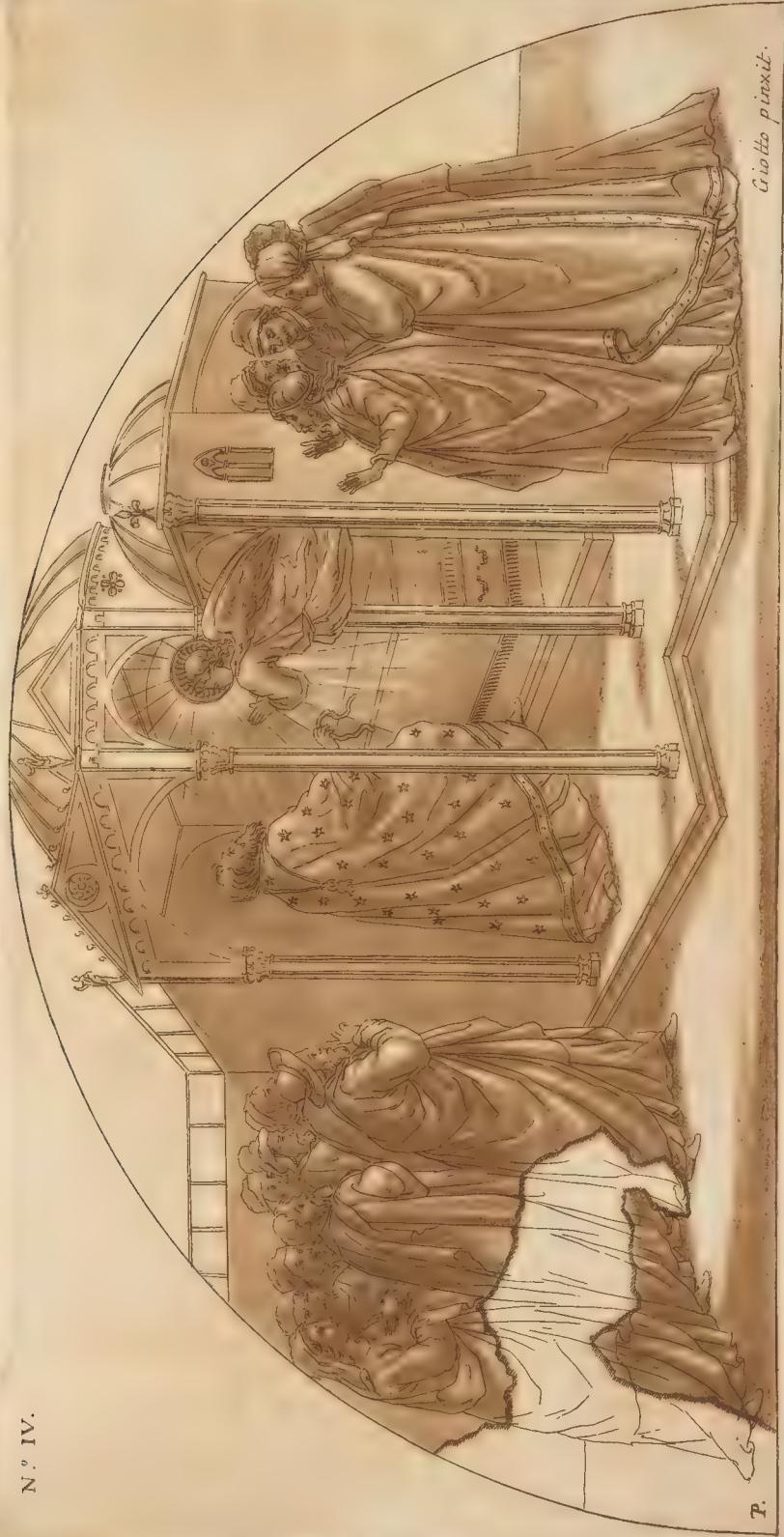


N.º III

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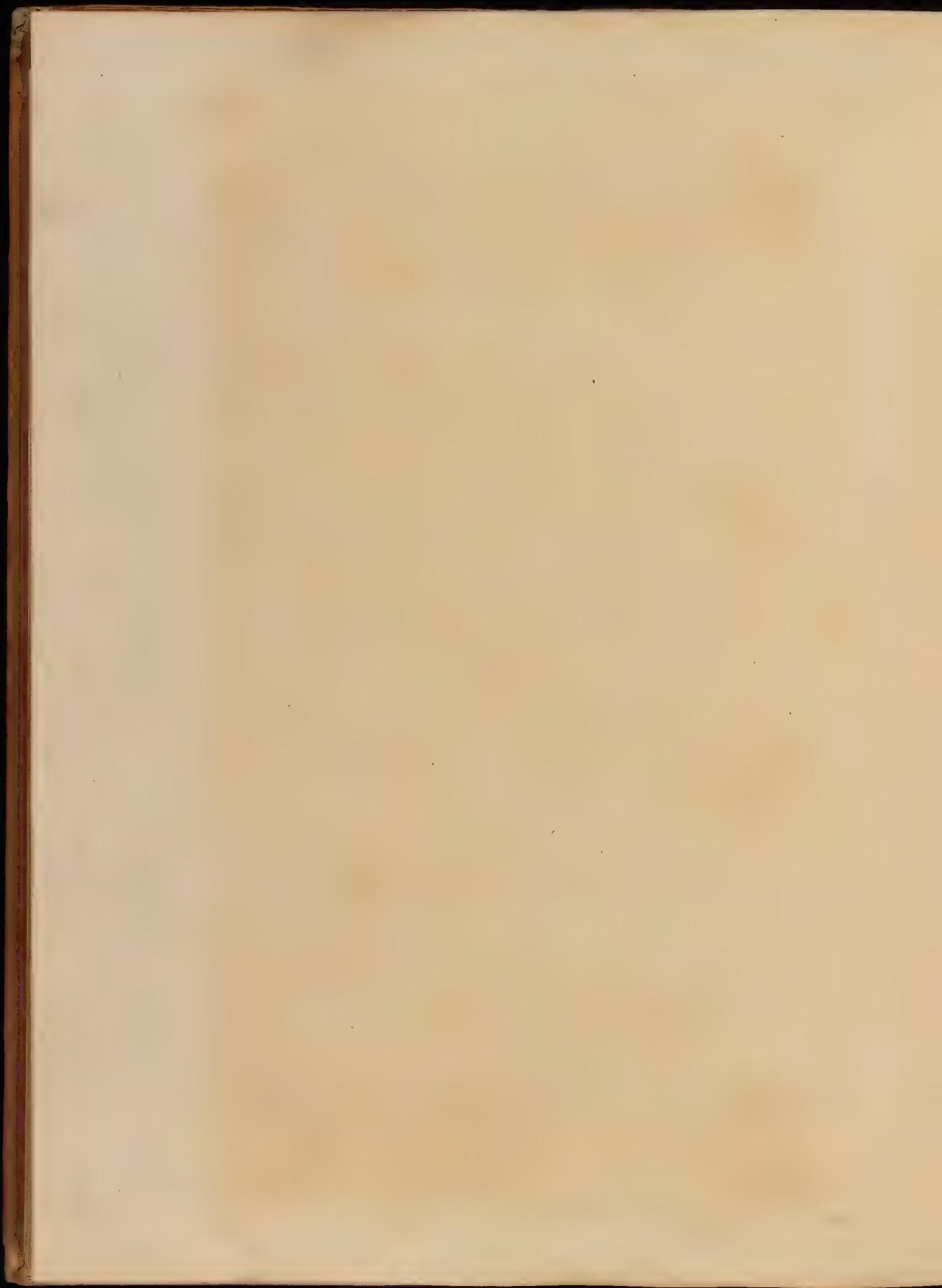


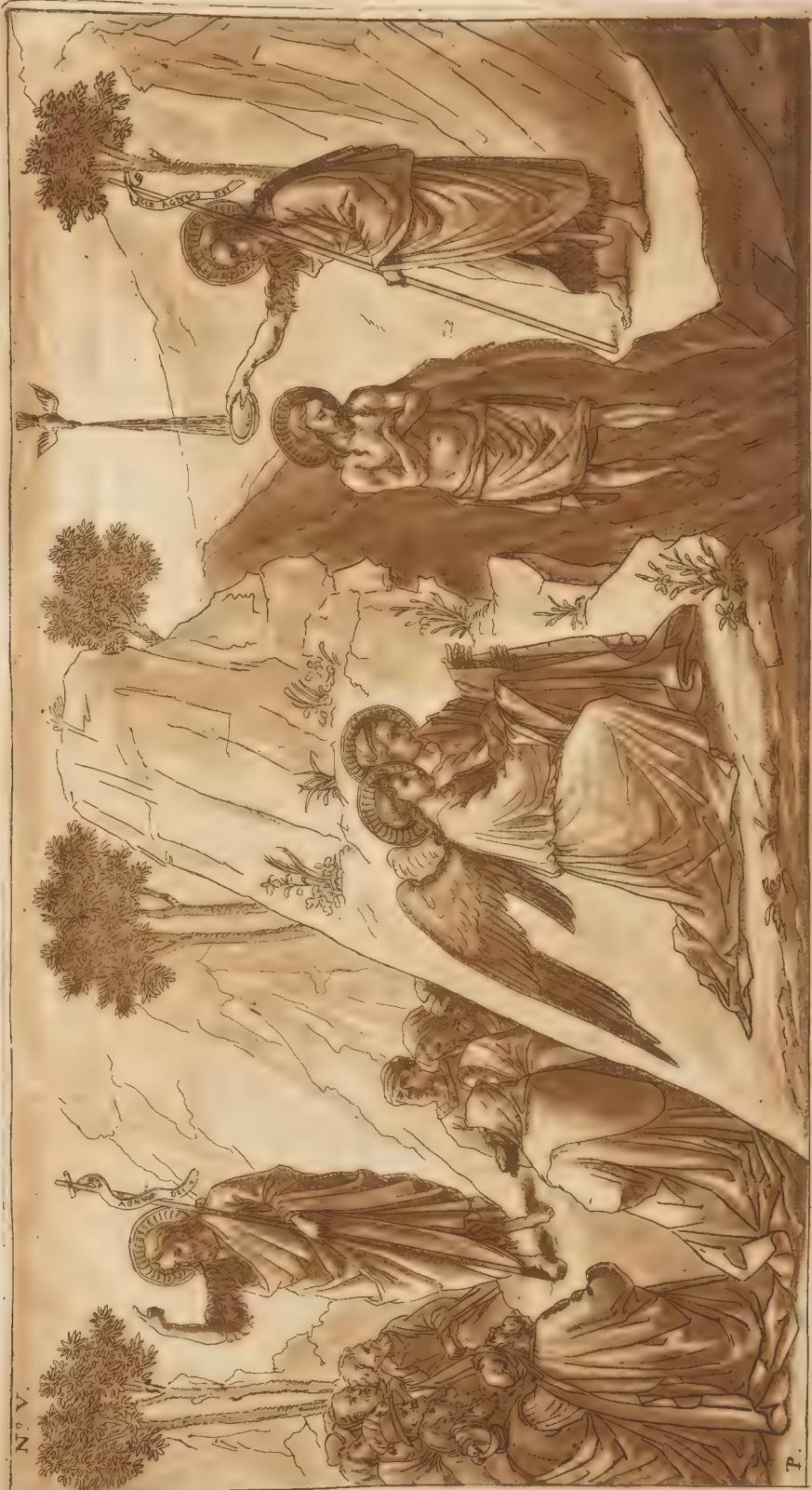
N.<sup>o</sup> IV.

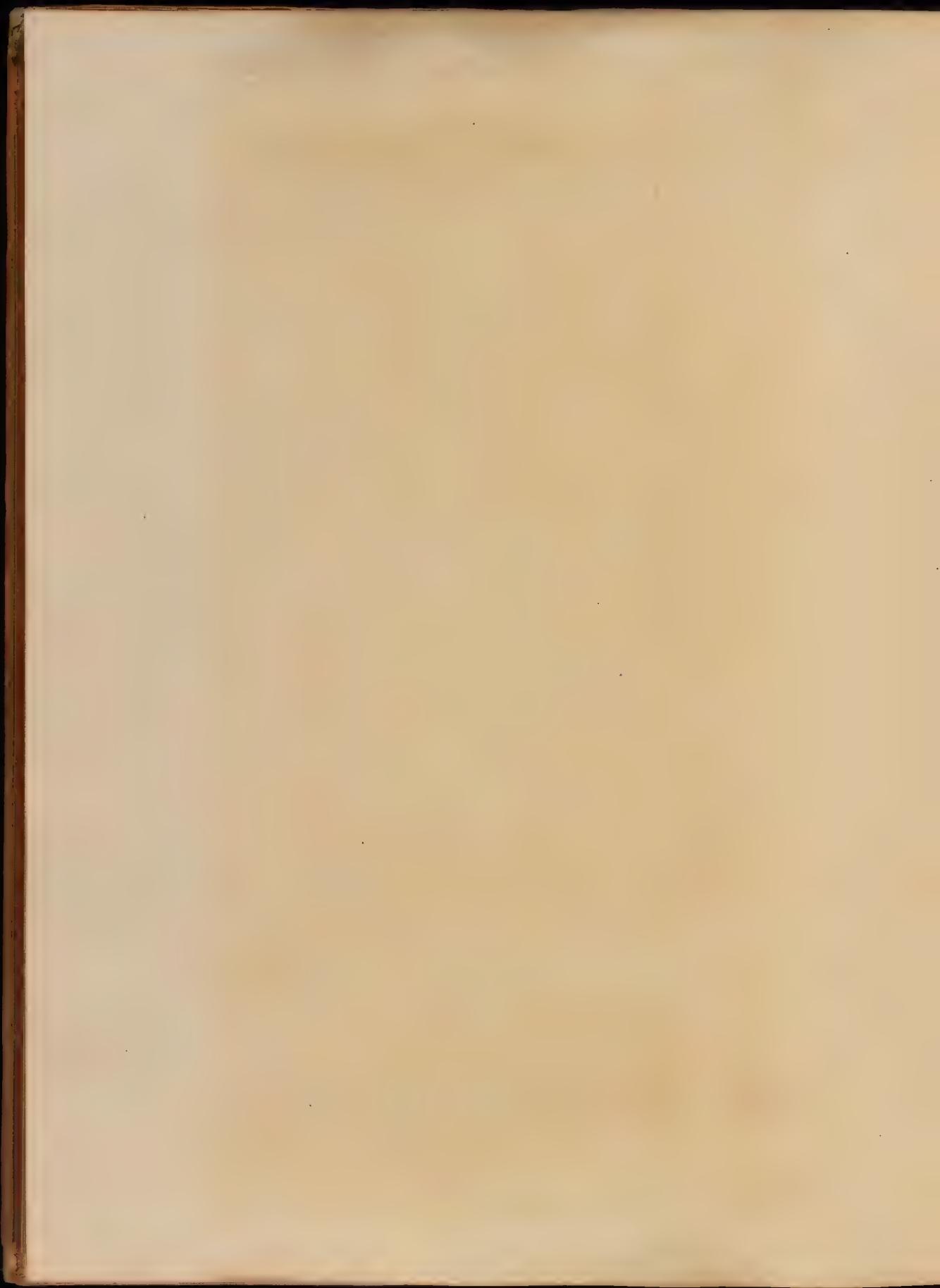


Giotto pinxit.

P.







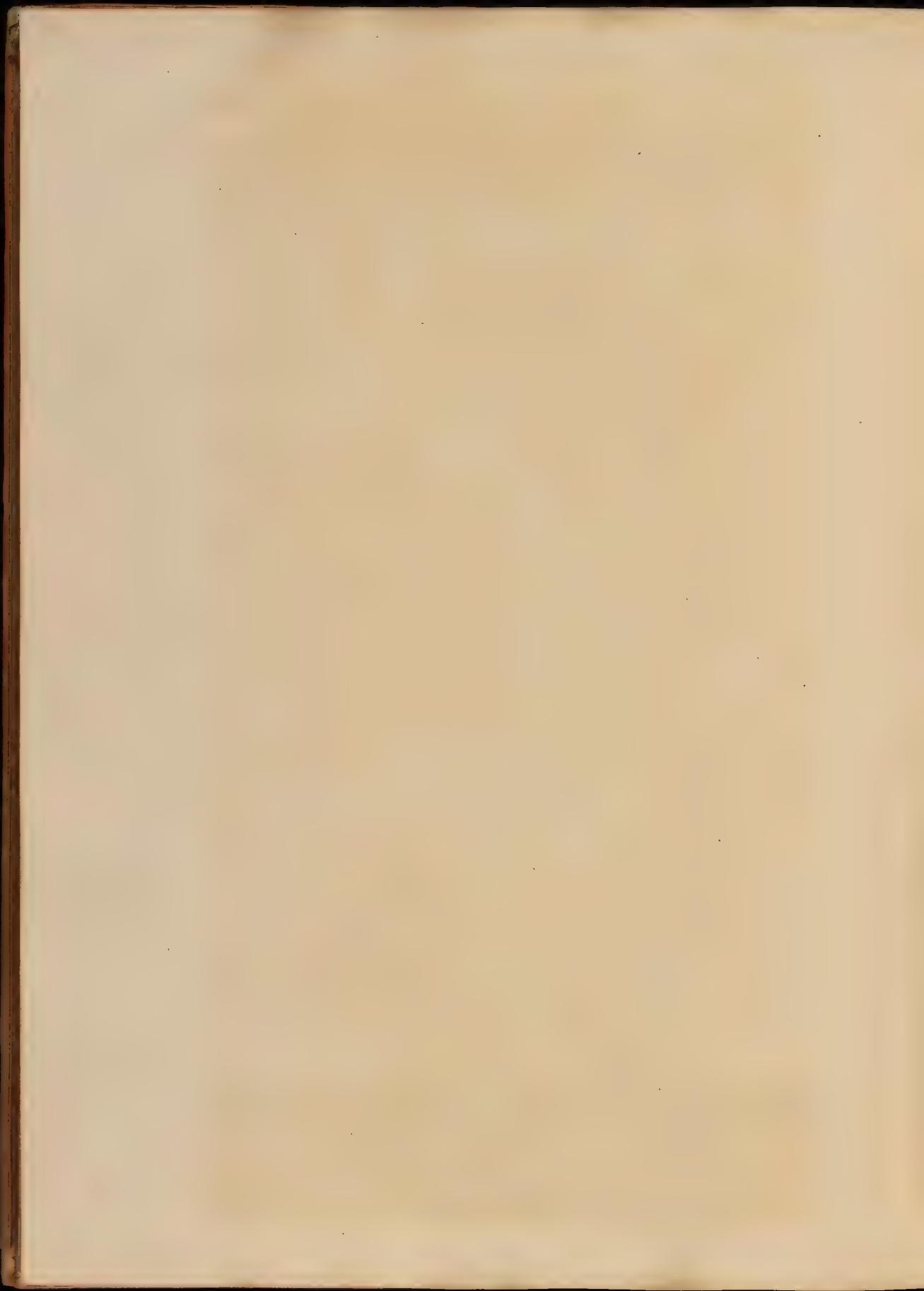


Giotto pinxit.

Modero

P.

N.Y.L.





Nº IV.

Cappello piatto

P



N<sup>o</sup>. VIII.



Criollo, mazil.

Patch 1772.

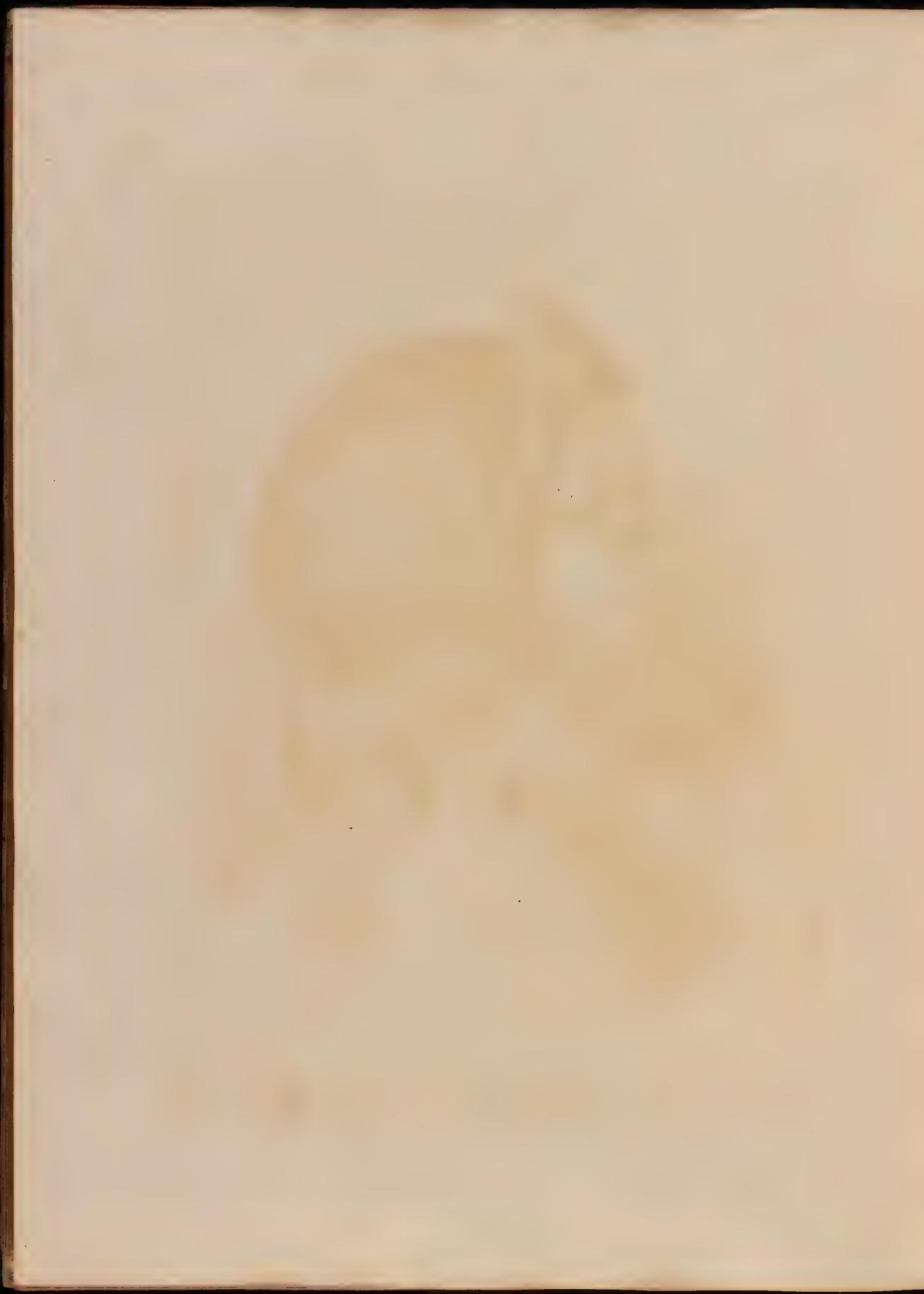


N<sup>o</sup>. IX.

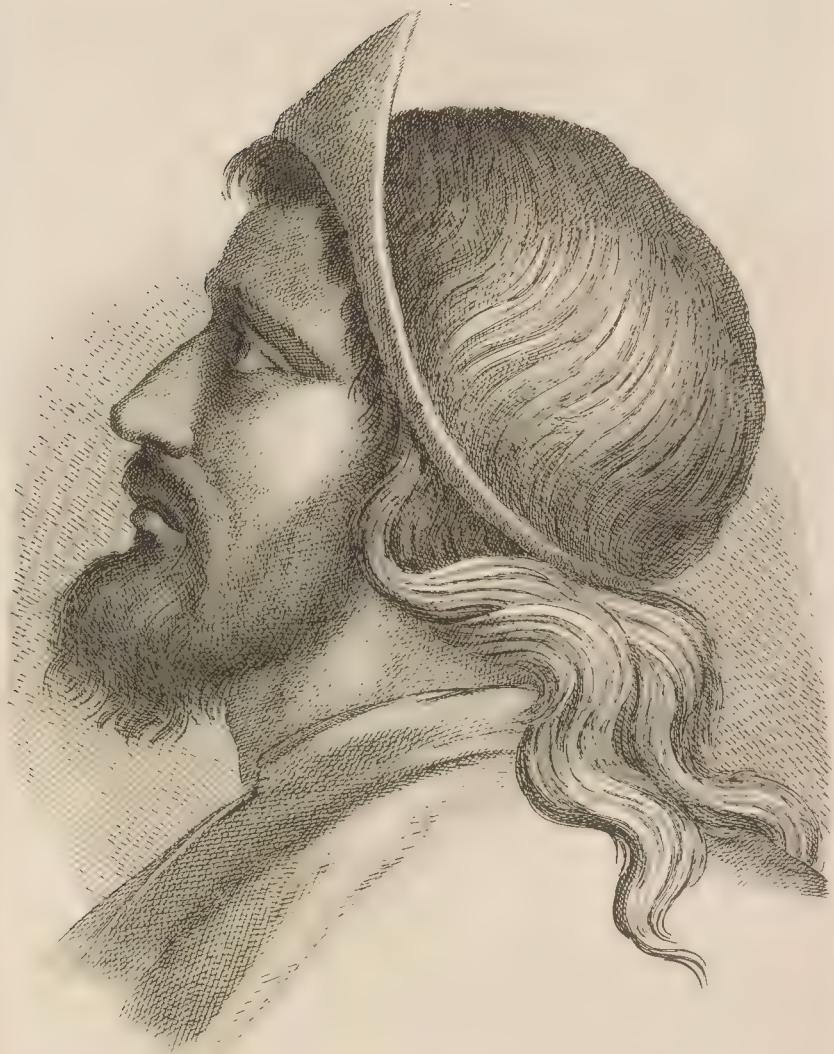


Giotto pinxit.

Patch 1772.



N<sup>o</sup>. X.



*Cristoforo pinxit.*

*Tatton 1772.*

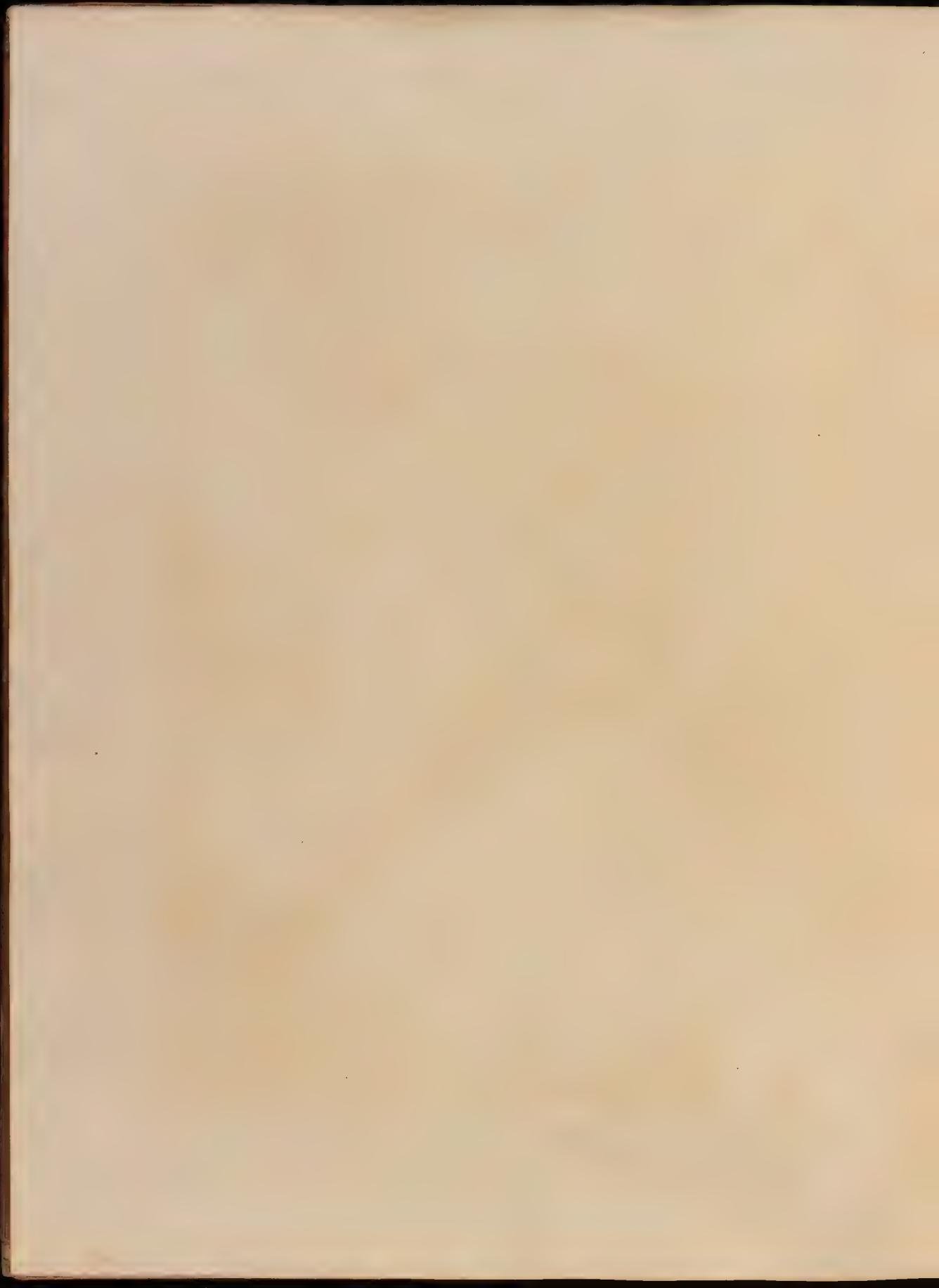


N<sup>o</sup> XI.

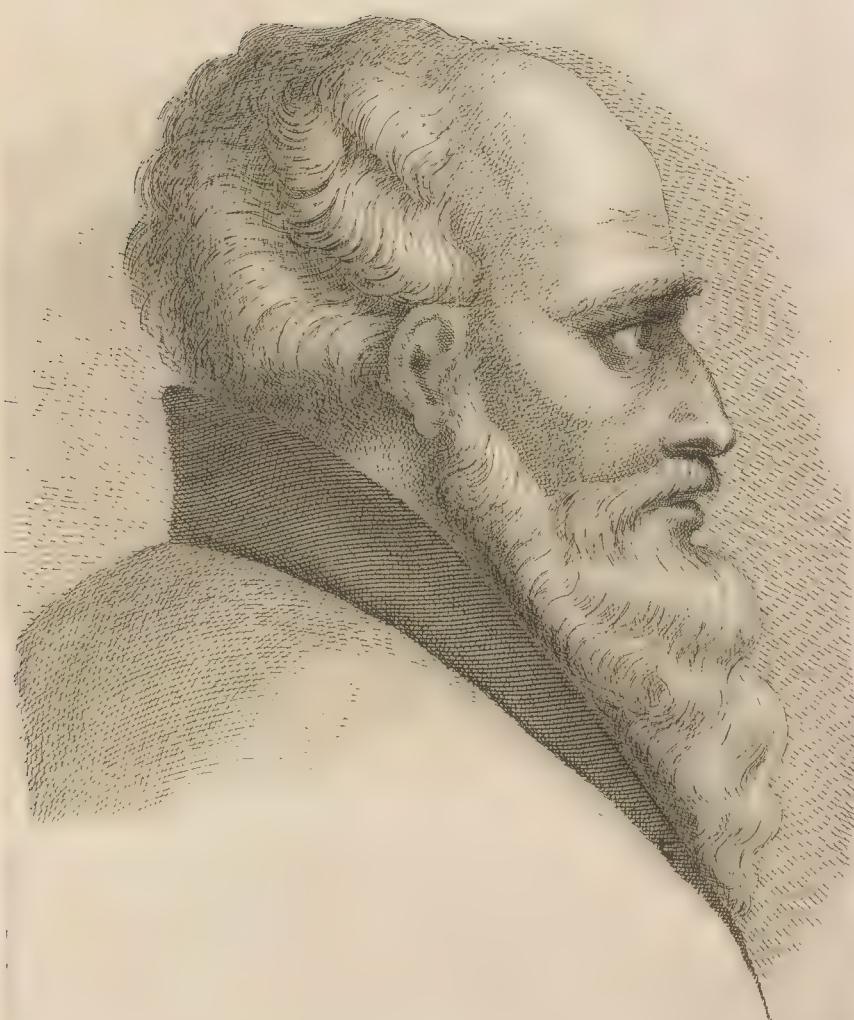


Giotto pinxit.

Patch 1772.

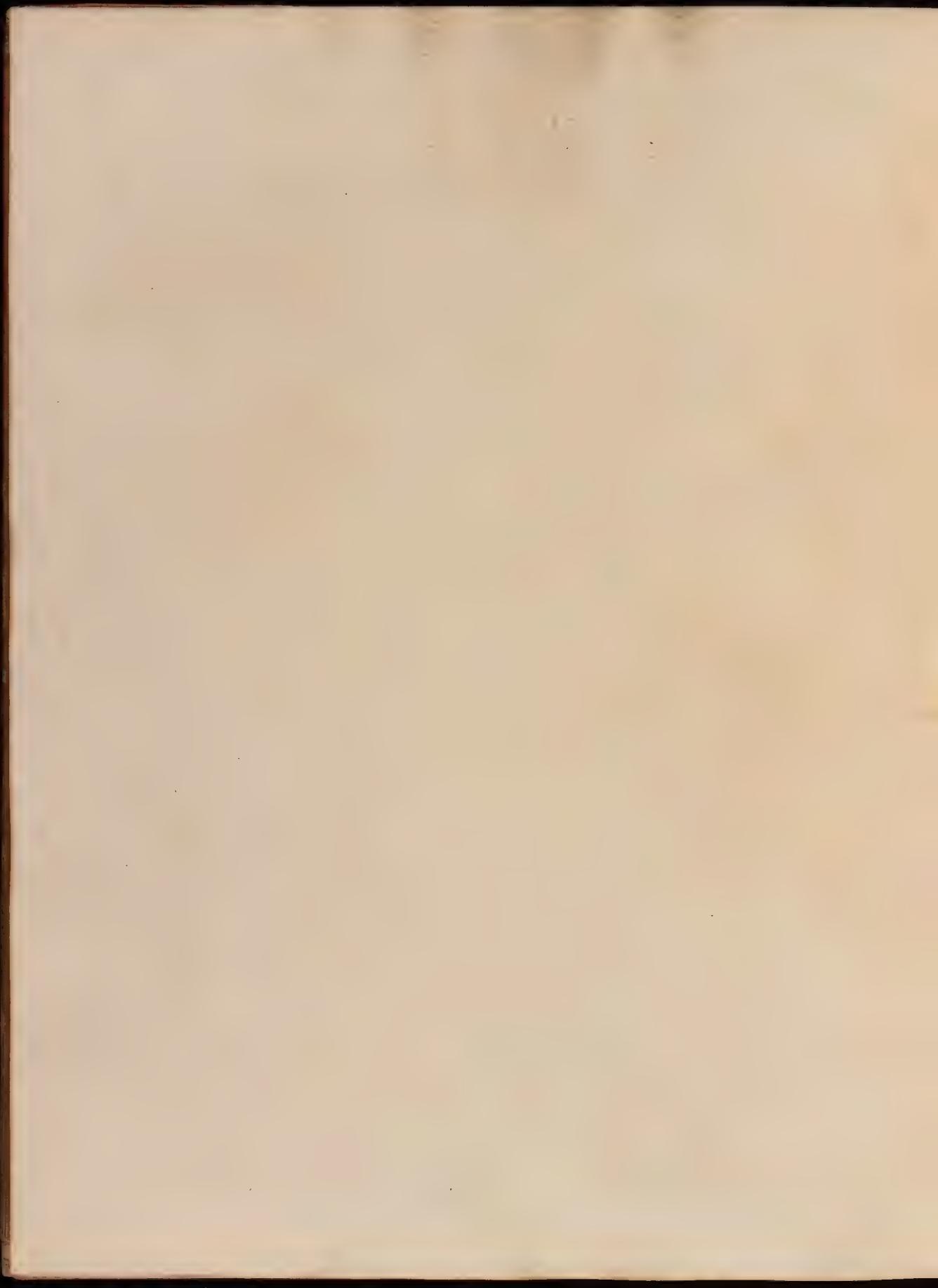


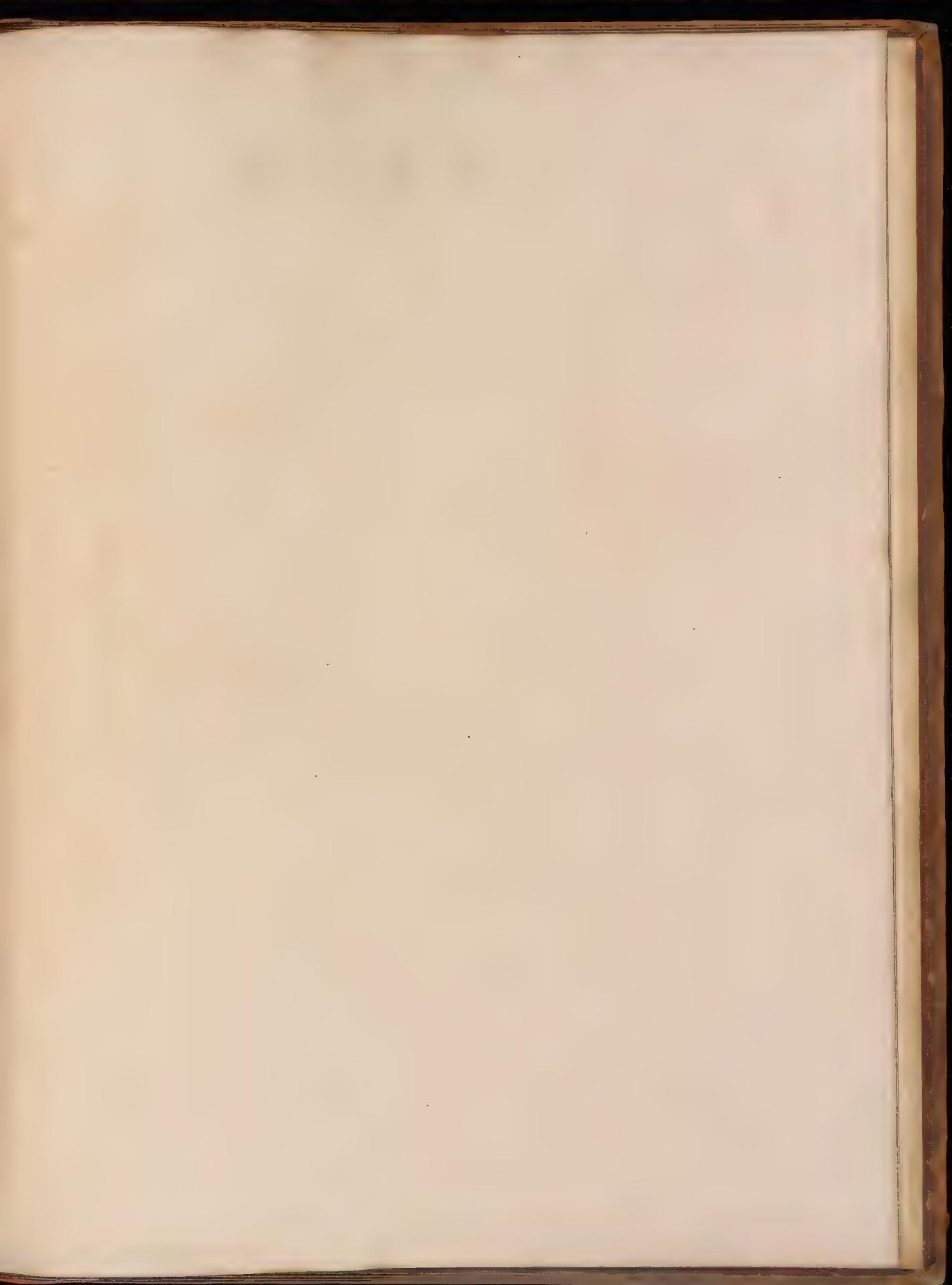
N<sup>o</sup>. XII.

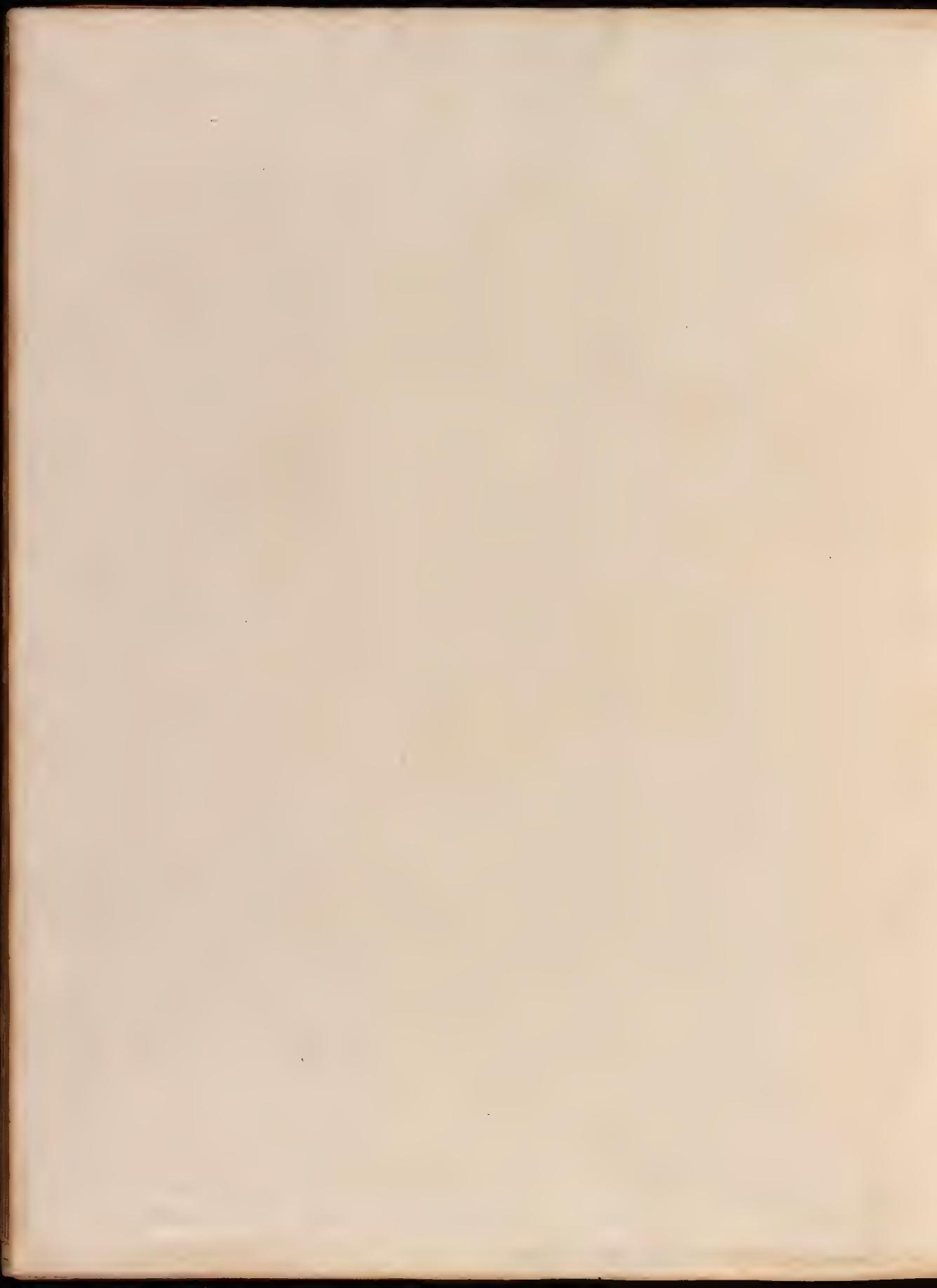


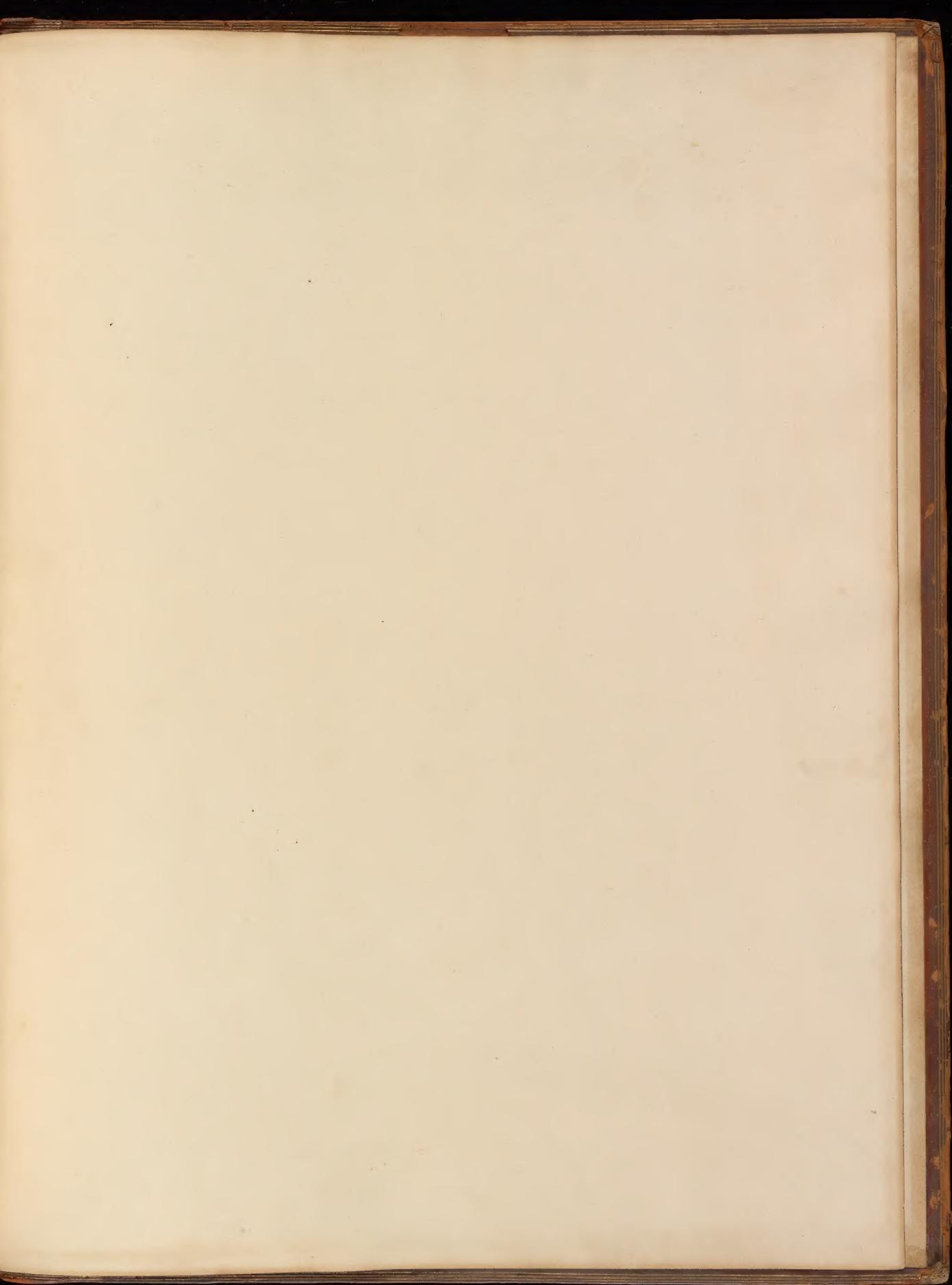
*(riotto pinxit)*

*Platus 1772.*









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